

MYSTERIES BEYOND SCRIPTURE

Bibliographic Reference Document

The 3 Women Who Entered the Ark Without God's Permission

A critical accounting of primary and secondary sources cited in the documentary film, with compositional dating, source status, and the specific contribution of each work to the film's argument.

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I. Purpose and Method of This Document

This document exists to make the sourcing of the film transparent and independently verifiable. Every named tradition, dated text, and quoted or paraphrased idea that appears in the narration is listed here, together with its compositional context, its status relative to the canonical text, and the specific claim it supports in the film. Where a tradition is late, legendary, or unattested in the canonical text, that fact is stated plainly rather than left to the viewer's assumption.

This is not a work of original scholarship. It is a reader's bibliography: a map from the claims made in the film back to the texts and critical editions that inform them, so that any viewer may verify, contest, or pursue the subject further than the film's runtime allows.

II. The Canonical Text

The film's foundation is the Hebrew canonical text of Genesis, cited throughout in the following passages.

Genesis 6:9–10

The naming of Noah's household — Noah, Shem, Ham, and Japheth — establishes the four named men whose wives the text leaves unnamed.

Genesis 6:1–4

The union of the “sons of God” and the “daughters of men,” and the existence of the Nephilim “in those days, and also after that,” forming the textual basis for the film's treatment of the Flood as a response to a corrupted bloodline rather than to conduct alone.

Genesis 6:18; 7:1, 7:13

The repeated count of eight souls entering the Ark — Noah, his wife, his three sons, and their three wives — consistently referring to the women only by relation, never by name.

Genesis 6:9

“Noah was a just man and perfect in his generations” — the phrase “perfect in his generations” (Hebrew: tamim hayah bedorotav) is read by classical and modern commentators alike as bearing on lineage as well as conduct.

Genesis 4:17–22

The genealogy of Cain, terminating in Lamech's two wives, Adah and Zillah, and naming as the final figure in the line “the sister of Tubal-cain”: Naamah. This is the sole canonical occurrence of the name later identified by the Midrash with Noah's wife.

Genesis 9:20–27

Noah's drunkenness, Ham's transgression, and the curse pronounced specifically upon Canaan rather than upon Ham — the textual puzzle addressed in the film's section on the tripled silence of the sons' wives.

III. Primary Apocryphal and Pseudepigraphal Sources

None of the following texts belong to the Hebrew or Christian biblical canon. They are cited as witnesses to Second Temple and later Jewish interpretive tradition, not as Scripture, and the film identifies them as such at every point of use.

1 Enoch (the Book of the Watchers, chapters 1–36)

Composed in Aramaic, with the earliest sections generally dated to the 3rd century BCE; portions survive among the Dead Sea Scrolls fragments recovered at Qumran (4Q201–4Q212). The full text is preserved complete only in Ge'ez (Classical Ethiopic), transmitted through the Ethiopian Orthodox canon. Not part of the Jewish or mainstream Christian canon. Cited in the film for its account of the two hundred Watchers, their descent upon Mount Hermon, and the birth of the giants (Nephilim) from their union with human women — the interpretive expansion of Genesis 6:1–4 that frames the film's reading of the Flood as a response to corrupted lineage.

Textual basis: Nickelsburg & VanderKam critical edition (see Section VI). Aramaic fragment provenance: Qumran Cave 4.

Book of Jubilees

Composed in Hebrew, generally dated to the 2nd century BCE; fragments recovered at Qumran confirm a Hebrew original. Fully preserved only in Ge'ez, canonical within the Ethiopian Orthodox and Eritrean Orthodox Tewahedo churches, outside the Jewish and Western Christian canons. Cited in the film for its genealogical account of Noah's wife, named Emzara, daughter of Rake'el, and for its consistent claim that the patriarchal line married only within its own kindred to preserve an unbroken descent from Seth.

Textual basis: VanderKam critical edition (see Section VI).

Book of Giants (Dead Sea Scrolls, 4Q203, 4Q530–532, 6Q8)

Aramaic fragments recovered at Qumran, dated on paleographic grounds to roughly the 2nd century BCE, associated with the broader Enochic literary tradition though not part of the transmitted 1 Enoch text itself. Referenced in the film for its account of the giants Ohyah and Hahyah and their dream-visions of coming judgment, supporting the film's treatment of the last generation before the Flood as aware of its impending end.

Textual basis: Stuckenbruck critical edition (see Section VI).

Sefer haYashar (the Book of Jasher)

A medieval Hebrew narrative composition, most scholarship placing its compilation in the 11th–13th centuries CE, almost certainly in Spain or Italy. It bears the name of a book quoted twice in the canonical text (Joshua 10:13; 2 Samuel 1:18), but the surviving work is a later composite retelling and is not regarded by any mainstream tradition as the ancient book referenced in those canonical citations. Cited in the film for its account of Noah's wife as the daughter of Enoch (in some manuscript traditions, of Enosh), the latest and most legendary of the three identifications treated in the film.

Status note: of the three sources naming Noah's wife discussed in the film, this is the latest in composition and carries the least claim to any ancient tradition of authorship.

IV. Classical Rabbinic Sources

Genesis Rabbah

A classical aggadic midrash on the Book of Genesis, redacted in the Land of Israel, generally dated to the 5th century CE, drawing on earlier tannaitic and amoraic traditions. Cited in the film for the identification of Naamah, sister of Tubal-cain, as the wife of Noah, and for the reading of her name (from the Hebrew root meaning “pleasant”) as a reference to the pleasantness of her deeds.

Textual basis: Theodor–Albeck critical Hebrew edition (see Section VI).

Pirkei de-Rabbi Eliezer

A rabbinic narrative midrash, traditionally attributed to Rabbi Eliezer ben Hyrcanus but composed considerably later, most scholarship dating its final redaction to the 8th–9th century CE. Referenced in the film for its treatment of the pre-Flood generation and supporting legendary material concerning the giants.

Babylonian Talmud, tractate Zevachim, and related legendary material on Og

The legend of Og, king of Bashan, surviving the Flood by clinging to the Ark, is a composite of talmudic and later aggadic material rather than a single fixed passage. It is presented in the film explicitly as legend — a rabbinic attempt to account for the post-Flood giants named later in the Torah (Numbers 13:33; Deuteronomy 3:11) — and not as a claim of historical fact.

V. Kabbalistic Sources

The Zohar

The foundational text of Kabbalistic literature, composed primarily in Aramaic, most modern critical scholarship attributing its principal authorship to Moses de León in Castile in the late 13th century CE, drawing on earlier esoteric traditions. Cited in the film for its demonology, specifically the figure of Naamah as one of the consorts of Samael and a mother of the shedim (demons), presented as a late esoteric tradition entirely distinct from, and centuries removed from, the Genesis Rabbah's identification of the "pleasant" Naamah as Noah's righteous wife. The film treats the convergence of the two Naamah traditions as a literary and interpretive phenomenon, not as a claim that the Zohar itself identifies its demonic Naamah with Noah's wife.

Textual basis: Matt, The Zohar: Pritzker Edition (see Section VI).

VI. Critical Editions Cited

Nickelsburg, George W. E., and James C. VanderKam.

1 Enoch: A New Translation. Minneapolis: Fortress Press, 2012.

VanderKam, James C.

The Book of Jubilees. Corpus Scriptorum Christianorum Orientalium, Scriptorum Aethiopicum. Leuven: Peeters, 1989.

Stuckenbruck, Loren T.

The Book of Giants from Qumran: Texts, Translation, and Commentary. Texte und Studien zum Antiken Judentum. Tübingen: Mohr Siebeck, 1997.

Theodor, Julius, and Chanoch Albeck, eds.

Bereschit Rabba mit kritischem Apparat. Berlin, 1903–1936; repr. Jerusalem: Wahrmann Books, 1965.

Matt, Daniel C., trans.

The Zohar: Pritzker Edition. 12 vols. Stanford: Stanford University Press, 2004–2017.

Ginzberg, Louis.

The Legends of the Jews. 7 vols. Philadelphia: Jewish Publication Society, 1909–1938.

VII. Secondary Scholarship

The following secondary works informed the film's framing of the reception history of Genesis 6:1–4 and the later legendary elaboration of the unnamed women of the Flood narrative. They are listed here for readers who wish to pursue the scholarly discussion beyond the primary texts themselves.

Reed, Annette Yoshiko.

Fallen Angels and the History of Judaism and Christianity: The Reception of Enochic Literature. Cambridge: Cambridge University Press, 2005.

Wright, Archie T.

The Origin of Evil Spirits: The Reception of Genesis 6:1–4 in Early Jewish Literature. Tübingen: Mohr Siebeck, 2005.

Adelman, Rachel.

The Return of the Repressed: Pirke De-Rabbi Eliezer and the Pseudepigrapha. Leiden: Brill, 2009.

VIII. Note on the Identity of Noah's Wife

The canonical text of Genesis never names the wife of Noah. This document exists in part to make unmistakably clear that the three identifications discussed in the film — Naamah the Cainite, Emzara the Sethite, and Naamah the daughter of Enoch — are not three attestations of a single remembered fact. They arise from three separate and later interpretive traditions, composed centuries apart, in different languages, for different communities, and they are not reconcilable with one another as history.

The name Naamah presents a particular complication. The identical Hebrew name is claimed, in one line of tradition (Genesis Rabbah), for a righteous woman whose deeds were “pleasant,” and, in an entirely separate and much later line of tradition (the Zohar), for a demonic figure. The film treats this convergence of a single name onto opposite moral poles as a literary phenomenon worth examining in its own right, not as evidence that either tradition intended to identify its Naamah with the other's.

Readers seeking a single, textually attested answer to “who was Noah's wife” will not find one in the canonical text, and should treat any single confident answer — including any one of the three discussed in this film — as a claim of tradition, not of Scripture.

IX. Interpretive Disclaimer

The film associated with this document is a work of creative narrative nonfiction. It is grounded in the verifiable primary sources listed above, and every source is presented with its actual compositional dating and canonical status rather than being flattened into a single undifferentiated “ancient tradition.” The apocryphal, pseudepigraphal, rabbinic, and Kabbalistic materials cited in the film and in this document do not constitute a unified theological system, were not composed with reference to one another in most cases, and are not presented as such.

Where the film advances an interpretive reading that goes beyond what any single source states outright — including its treatment of the convergence of the two Naamah traditions, and its speculative reading of the curse of Canaan — the film identifies this material explicitly as interpretation and inference, not as the claim of any cited text. This document exists so that any viewer may trace each claim back to its source and evaluate that distinction independently.

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Mysteries Beyond Scripture
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